

Stabat Mater

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Voor 4-stemmig gemengd koor + orgel
(Originele versie: 4-stemmig gemengd koor + strijkorkest)

Van harte opgedragen aan "Vera Lisa" o.l.v. Dhr. Herman Engels

Lento (♩ = 63)

ORCEL (Manuaal)

Ped.

1

6

11

16

p

sempre legato

p

sempre legato

p

mp

mp

f

mp

mp

mp

mp

molto espressivo

21

S
A
T
B

sta-bat Ma-ter
Sta-bat Ma-ter
Sta-bat Ma-ter

mp p

26

do-lo - ro - sa, Sta - bat Ma - ter do-lo - ro - sa.
do - lo - ro - sa, do-lo - ro - sa, Sta-bat Ma-ter do-lo - ro - sa.
do - lo - ro - sa, do-lo - ro - sa, Sta-bat Ma-ter do-lo - ro - sa.
do - lo - ro - sa, do-lo - ro - sa, Sta-bat Ma-ter do-lo - ro - sa.

31

mp
 Iux-ta cru-cem la-cri-mo-sa, dum pen-de-bat
 Iux-ta cru-cem la-cri-mo-sa, dum pen-de-bat
 Iux-ta cru-cem la-cri-mo-sa,
 Iux-ta cru-cem,

mp

36

mf Fi-li-us, *p* Fi-li-us. *p*
 Fi-li-us, *p* Fi-li-us. *p*
 dum pen-de-bat *mf* Fi-li-us. *p* Cu-ius a-ni-
 dum pen-de-bat Fi-li-us. *p* Cu-ius a-ni-

mf *p* *mp* *p* *sempre portato*
sempre portato

44 *poco a poco* *cresc.* $\text{— } 4 \text{—}$ *poco rit. ---*

mam ge-men-tem, con-tris-ta-tam et do-len-tem, per-tran-si-vit gla-di-us.

mam ge-men-tem, con-tris-ta-tam et do-len-tem, per-tran-si-vit gla-di-us.

mam ge-men-tem, con-tris-ta-tam et do-len-tem, per-tran-si-vit gla-di-us.

mam ge-men-tem, con-tris-ta-tam et do-len-tem, per-tran-si-vit gla-di-us.

poco a poco cresc. *poco rit. ---*

45

mp

mp O quam tris-tis

O quam tris-tis, - tris-tis, o quam

mp

mp

61

61

tum. De-so-la-tum. Dum e-mi-sit, Dum e-mi-sit.

Mo-ri-en-tem. Dum e-mi-sit, Dum e-mi-sit

66

66

spi-ri-tum. spi-ri-tum. E-ia Ma-ter, E-ia Ma-ter, ia-ia

81

Fac ut ar-de-at
 Fac - ut ar-de-at cor,
 Fac ut ar-de-at cor me-um,
 Fac ut ar-de-at cor me-um. Fac ut ar-de-at

mf
mp
mp
mp

86

cor me-um. In a-man-do Chris-tum De-um, in a-man-do Chris-tum De-um.
 cor me-um. In a-man-do Chris-tum De-um, in a-man-do Chris-tum De-um.
 cor me-um. In a-man-do Chris-tum De-um, in a-man-do Chris-tum De-um.
 cor me-um. In a-man-do Chris-tum De-um, in a-man-do Chris-tum De-um.

mp
mp
mp
mp

91

mp *Ut - si - bi pla - ce - am .* *mf* *Pla - ce - am .*

mp *Ut - si - bi pla - ce - am .* *mf* *Pla - ce - am , -*

mp *Ut - si - bi pla - ce - am ,* *mf* *pla - ce - am ,*

mp *Ut - si - bi pla - ce - am ,* *mf* *Ut - si - bi pla - ce - am ,*

96

pla - ce - am . *Fac me cru - ce -*

pla - ce - am . - *Fac me cru - ce -*

pla - ce - am . *Fac me cru - ce -*

mp *(M.S.)*

111

Quan-do cor-pus mo-ri-e-tur, Fac ut
 Quan-do cor-pus mo-ri-e-tur, Fac ut
 Quan-do cor-pus mo-ri-e-tur, Fac ut
 Quan-do cor-pus mo-ri-e-tur, Fac ut

116

a-ni-mae do-ne-tur Pa-ra-di-si glo-ri-a, Pa-ra-di-si
 a-ni-mae do-ne-tur Pa-ra-di-si glo-ri-a, Pa-ra-di-si
 a-ni-mae do-ne-tur Pa-ra-di-si glo-ri-a, Pa-ra-di-si
 a-ni-mae do-ne-tur Pa-ra-di-si glo-ri-a, Pa-ra-di-si

129

Musical score for system 129, featuring vocal lines and piano accompaniment. The score is in 4/4 time and consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: "men. A - men, a - men, a - men." The piano part includes dynamic markings such as *p* and *f*.

133

Musical score for system 133, featuring piano accompaniment. The score is in 4/4 time and consists of four measures. The piano part includes dynamic markings such as *p* and *f*. The score is divided into two systems, with the second system starting at measure 133. The bottom of the page includes the time signature $\frac{4}{16}$ and the number 16'.

137

Four empty musical staves (treble and bass clefs) for measures 137, 138, 139, and 140.

Musical notation for measures 137-140. Measure 137 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note B-flat, followed by quarter notes A, G, and F. The bass line consists of a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 138 continues the melody with a quarter note E, followed by quarter notes D, C, and B. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 139 features a melody with a quarter note B, followed by quarter notes A, G, and F. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 140 concludes with a melody of a quarter note G, followed by quarter notes F, E, and D. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Dynamics include *f* in measure 137, *mp* in measure 138, and *p* in measure 140. A hairpin crescendo is shown between measures 138 and 140.

141

Four empty musical staves (treble and bass clefs) for measures 141, 142, 143, and 144.

Musical notation for measures 141-144. Measure 141 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note B-flat, followed by quarter notes A, G, and F. The bass line consists of a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 142 continues the melody with a quarter note E, followed by quarter notes D, C, and B. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 143 features a melody with a quarter note B, followed by quarter notes A, G, and F. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). Measure 144 concludes with a melody of a quarter note G, followed by quarter notes F, E, and D. The bass line has a half note chord (F, B-flat, D-flat) and a half note chord (F, B-flat, D-flat). A hairpin crescendo is shown between measures 141 and 144.